[Bororo da Campanha]

361

space, a courtyard where the group meets whenever there is anything to discuss or celebrate.

Its inhabitants were miserably poor, not having even manioc farina to offer us, so that we had to await the arrival of our ox cart, which had been left behind, to bring mate, a steer, coffee, and other foods. Our arrival was attended with a slight attempt at some ceremony, but after shaking hands with almost all of the villagers, the reception was over. Listlessness and evident ignorance of how to receive us were the main characteristics, although it was insisted that we sit down, a custom which I found to be prevalent in every group that I visited subsequently.

While waiting for the cart we took the opportunity of looking about. The huts were made of a skeleton of poles covered with burity palm leaves, which in the front of the house were placed vertically, with the leaflets interlaced. They were of a rectangular ground plan, with a true wall, about fifteen feet high. No hammocks were seen, the people sleeping either on the ground or on raised platforms, wooden frames having straps of leather to take the place of a mattress. The huts contained no further furniture. Each family had its own hut.

It was learned that only one woman of the village knew how to make pottery, but that none had been made for many years. In fact, no industry whatsoever has survived, not even the making of feather ornaments.

The bow and arrow has given place to the gun, of which there were several in the village. Acculturation has indeed gone far, the language being almost forgotten even by the older people.

After the arrival of the cart and the distribution of the food was over, they gathered by a fire in front of the headman's hut in two circles, one for the men and one for the women. We were invited to sit with the men. When all was ready, the headman began to sing to the accompaniment of two gourd rattles, which he shook, one with an up-and-down motion and the other both horizontally and vertically with a different rhythm. In turn, his song was taken up by each man. Sometimes the women and the other men would join in a soft chorus. At times, led by the oldest woman in the tribe, the women would suddenly stand up and begin hopping, holding the legs together stiffly, the arms sideward but horizontally, and, with the hopping, leaning first to one side and then the other. This was enjoyed by them, especially by the older women. Several times chicha was passed around. Undoubtedly the song and dance [273]

8:Cook M-3 (1900-1901) 1909
SP8 Bororo SP8



family came to us often, saying "*Nogureda by—tapira.*" (My child die. I would like a piece of beef.) Sometimes he begged for other things, saying, for example, "My child die; I would like a handkerchief, red." 123 764

The smart young men of the tribe, who, like their civilized brothers, are fond of dress and display, wear suspended from a hole in the lower lip, a chain of bright shells six inches long, terminating in a brilliant crimson feather. But the older men, who no longer care for fashion and show, discard this ornament and wear only a wooden plug in the hole, as they are unable to drink when it is open, it being very large. 301 [304]

The young women, and girls over six years of age, wear a kind of corset made of the inner bark of a tree. It looks much like the sides of a cheese box, is twelve inches broad, hard and stiff. It must be very uncomfortable when first worn. In addition to this primitive corset, the females wear a long strip of soft inner bark eight inches broad and resembling brown canvas, which is specially prepared. It is passed between the legs, and each end, at the back and in front, is tucked in between the upper edge of the corset and the body. It is made of the same kind of bark as that used by the Karayá, but does not drop down in front, aprom-fashion, as with the Karayá. Adorned with these articles, the females consider themselves fully and decently dressed, and would not think of appearing in public without them. 291 289 [191]

Crescents, evidently in veneration off the moon, are worn constantly by both sexes, suspended from the neck; also rows, six or eight inches long, of monkey, tiger or wolverine teeth. They seemed to prize these decorations very highly, and were always loathe to part with them. The huge horn claws of the *tatú canástro*, the giant armadillo, are also much valued, and worn hanging from the neck. 301 237

Many of the men wear, wound around the head, a rope ten or fifteen yards long, made by braiiding together human hair which was cut off or jerked out durimg funeral ceremonies. The men also tied the bright-colored handkerchief, obtained 301 [283] [164]

BO /193 cont./
29 of the Paraguay that they wear, not the cuff, but the string:
17 "The men tie only the glans around their abdomen by means of
[283] a fine bast thread, so that they keep themselves free of insects and are not hindered in running."

B All methods, with slight variations, achieve the same re-
*17 sult, the covering of the glans, either by simply extending the
[291] praeputium or by tying it up besides and even also enclosing it in palm straw.

B As for the women, I have mentioned that they all remove
[302] the pubic hair.

B The Suyá women, who adorned themselves with neck chains
[301] and wore thick, rolled-up palm-leaf strips resembling tape meas-
[291] ures in their pierced ear-lobes, went about completely naked.

T The Trumaí women wore a band of soft, grayish-white
29 bast; it was twisted into a rope so that there was concealment
[289] only within the most modest limits and surely could not have been intentional, since merely a wider strip could have been used. They rolled a long, narrow, folded bast-strip up a little at one end, held this little roll with one hand pressed against the lower corner of the mons pubis, twisted the free strip around themselves several times with the other hand, and drew it up toward the back between the legs, came to the front again to the little roll, pressed it to them with the strip drawn across it, and turned back over the other hip to the small of the back, where they twisted in the free end and tied it securely.

BO The Bororó women likewise had the soft, gray bast band,
29 which they replaced by a black one during the menses, but they
[289] fastened the band to a hip cord. Twisted in there in front, three
[841] to four fingers wide, it ran, becoming narrower, over the fissure of the vulva and the perineum to the small of the back and was
BO again tied to the hip cord. In place of the hip cord, a wide,
[289] tightly embracing piece of bark was also worn around the body. See the illustration, "Bororó, Mother and Daughter" /see p.589 /.

/473 cont./

291 like to say that for this or for some other reason they bind their waists with a piece of tree bark ten inches wide, and, to be sure, so tightly that the skin at stomach height and over the abdomen and hips forms a bulge, which tends to disfigure them; but to go back to the strange custom, I must add that from this belt two strands (filamentos) two to three inches wide hang down in front and back." According to Waehneldt, the women wear a piece of tapir skin, one and a half spans wide, tied around their waists; "coming out from it is a bast band half a span wide, which covers their genitals." Rohde writes: "The women likewise go naked, the sole article of clothing is a narrow strip of cactus bark which conceals only the smallest part of the sexual organs."

With regard to our Bororó women, I have said on page 186 [287] [841] that they wore on a hip cord a gray bast band three to four fingers wide, and during the menses a similar black one, that in place of the hip cord they also used a piece of hard bark over which the /474/ T-band extended down in front and up in back, both of which were additionally secured by a string or bast wrapping. Younger women seemed to prefer the "corset" to the hip cord; the abdomen was tightly encased in the rigid bark armor.

291 The gray bast came from the jangadeira tree (jangada = raft), 287 whose light wood is used for the construction of rafts; it is also 824 called embira branca and its botanical name (from the family of Tiliaceae) is Apeiba cymbalaria. The black bark-belt came from the jiquitiba or pot-tree, Lecythis, a beautiful ornament of the primeval forest with a huge crown. A thick piece of bark was hewed off medium-sized trunks and laid in water for a week. Then a very fine, soft bast could be peeled off on the inside, [386] which furnished the hygienic bands. It was dyed black in rotten mire (tyjuca of the Tupí). The coarser hard outer layers provided the material for the belts, which had a width up to 28 centimeters. Often even children three to four years old wore the belt and looked very droll in it.

291 From what we have seen, the bark belt might be regarded merely as a substitute for the hip cord, whose firm embrace was perhaps agreeable, as long as the fashion did not become